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DATE
AUG 27 1989

THIS END UP

A TRAVELLING
ART EXHIBITION
PROGRAM

Sponsored by:
ALBERTA 75th
ANNIVERSARY COMMISSION
in co-operation with
ALBERTA CULTURE
VISUAL ARTS



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THIS END UP

To celebrate our 75th Anniversary year, a travelling art exhibition program entitled THIS END UP has been developed to make Alberta Art available and accessible to the people of our province.

THIS END UP attempts to bring the artwork out of the vaults, the galleries and the collections to where it can be seen and enjoyed by all Albertans. Responding to the needs of Alberta communities, the following exhibitions have been designed for display in non-gallery, community oriented locations.

Some exhibitions are historical in nature; others present a look at contemporary art, offering a broad cross-section of art forms and

themes. All are strongly educational in content and include printed material to help provide an insight into the artwork on display.

This catalogue is a reference book for travelling exhibitions. It has been devised to provide you, the exhibitor, with all you need to know about selecting, booking, receiving, installing and shipping a travelling art exhibition. Most importantly, it tells you how to preserve the art while it is in your care. All works of art are valuable objects which demand careful handling, and this catalogue outlines specific instructions for the care, handling, packing and unpacking of the artwork.

**WE ASK YOU TO PLEASE READ AND
FOLLOW THESE INSTRUCTIONS
CAREFULLY.**

ACKNOWLEDGEMENT

On behalf of The Alberta 75th Anniversary Commission and Alberta Culture, Visual Arts, the Co-ordinator would like to acknowledge with thanks the private collectors, foundations, corporations, institutions, organizations and galleries contributing to the travelling exhibition program THIS END UP. Special thanks to the many artists participating in our program.

Alberta Art Foundation, Edmonton
Alberta College of Art, Fibre Arts
Department, Calgary
Alberta Community Art Clubs Association
Banff Centre, Fibre Arts Department, Banff
Canadian Art Galleries Ltd., Calgary
Chapman Galleries Ltd., Red Deer
Downstairs Gallery, Edmonton
Gamus Curators, Edmonton
Helen Collinson
Hett Gallery Ltd., Edmonton
Lefebvre Galleries Ltd., Edmonton
Peter Whyte Foundation, Banff
Shell Canada Collection, Calgary

SELECTING AN EXHIBITION SITE

The catalogue individually describes the 16 exhibitions offered in our program and outlines the special requirements for each. The first 15 exhibitions have been designed to enter the smaller centre where gallery facilities are not available.* By keeping a few basic requirements in mind, a suitable location can be found or created in your community to house these exhibitions. The location you choose should be easily accessible to the public yet quiet enough to view without distraction. Also, bare walls must be available where nails can be driven or hanging rails can be secured.

*Please note: One exhibition, because of its scale and special requirements, carries the notation "requires gallery facilities". This exhibition has therefore been prebooked in galleries across the province. However, if you have a special interest in this exhibition, please contact our office.

FOUR MAJOR REQUIREMENTS AND CONSIDERATIONS WHEN SELECTING AN EXHIBITION SITE

1) Security

All works of art are valuable. Although insured, no work of art can be replaced once damaged, destroyed or stolen. Therefore, we ask you to take the following security precautions depending on the requirements listed with each exhibition.

- a) The exhibition must be in the view of an attendant or staff member at all times when the exhibition is open to the viewing public.

OR

The area must be easily supervised with periodic patrols by a staff member.

- b) All doors and windows must have secure night locks.
- c) The local police should be informed that a valuable exhibition is on the premises.

2) Lighting

Works of art in all media are damaged by incorrect lighting. Daylight is most hazardous because of the damaging effects of ultraviolet light and heat. Fluorescent light is also hazardous because of the presence of ultraviolet light and if possible should be filtered with ultraviolet filters. Incandescent light is the safest.

3) Humidity

The greatest damage to works of art is caused by a sudden and drastic change in the humidity level, which causes the expansion or contraction of all materials.

To avoid this problem let the works of art remain in their crates **UNOPENED** for 24 hours in the room in which they are to be exhibited to allow for slow climatic changes.

4) Temperature

Major fluctuations in temperature can also cause harm to works of art. To prevent any drastic changes in temperature follow the

precautions stated above and leave the crates unopened in the exhibiting area for 24 hours to allow the artwork to adjust to any difference in temperature.

CHOOSING YOUR EXHIBITIONS

When selecting the exhibition you wish to display, please read the description and requirements for the exhibition carefully. The nature of the exhibition will determine the security and space requirements you will need to hang the display.

SPACE REQUIREMENTS

The space requirement is given in running feet (and meters) and is simply twice the total horizontal measurement of all the works, frame to frame. This figure represents the approximate wall space required to hang the entire exhibition.

Please note: if exhibiting space at your centre is limited, it is not always necessary to hang all the work at one time. A selection of work can be displayed the first week and another selection can be displayed the second week. Those not in use should remain safely packed in their crates. Simply be sure that the exhibition is delivered in its entirety to the next destination.

BOOKING

When you have made your selection, complete the booking form at the back of the catalogue. Exhibitions will be booked in order of application, and the most direct shipping routes will constitute the regional circuits. Early booking will help us accommodate your special needs; please give specific dates. Also state your second and third choices in case we are unable to comply with your first request. Any cancellations must be made at least ONE MONTH in advance. Should you wish to book another exhibition please contact our office to request another booking form.

CONDITION OF LOAN

- 1) The travelling exhibition program THIS END UP lends the exhibitions at no charge.
- 2) All travelling exhibitions are to be used for educational purposes only. The exhibitor may not charge a special admission fee.
- 3) The exhibitor must ship the exhibition PREPAID to its next destination.
- 4) The exhibiting centres are directly responsible for the protection and handling of all exhibition material entrusted to them. They must carefully follow all directions for packing, unpacking and handling of the artwork and are responsible for all hanging arrangements.
- 5) THIS END UP reserves the right to extend borrowing privileges only to those centres which maintain a good record in handling the exhibitions.
- 6) Although the exhibitions are insured during transit and display, this does not absolve the exhibitor of responsibility while the exhibition is in his care. If the Government of Alberta has reason to believe that the exhibitor is guilty of negligence in not providing adequate

protection against fire, theft or damage, of negligence in packing by disregarding the instructions, or of not reporting damage immediately to the Co-ordinator, the exhibitor may be held responsible for claims resulting from damage or loss. It is therefore advisable that the exhibitor carry insurance to cover legal liability.

- 7) Slides or photographs of the works of art may not be taken without written permission from the Co-ordinator, as they are protected by copyright laws.

LETTER OF AGREEMENT

Once your booking form has been received, a Letter of Agreement form will be sent to you to sign and return before the exhibition can be dispatched. This will confirm your commitment to take the exhibition for a given period and to ship it to the next centre on a specific date. It is also an agreement to assume responsibility for the care of the exhibition, and to complete and forward all forms in connection with the exhibition.

EXHIBITING PERIOD

Exhibitions are offered up to a two week period. Special arrangements can be made if a longer exhibiting time is required. The dates on the Letter of Agreement are the suggested opening and closing dates for your centre. One day prior to and one day following these dates are allowed for installation and for dismantling and shipping. The exhibition must be shipped to the next centre on the following date.

**OUR PROGRAM DEPENDS UPON
YOUR CO-OPERATION TO
FUNCTION SMOOTHLY. A LATE
DEPARTURE FROM YOUR CENTRE
WILL CAUSE SERIOUS PROBLEMS
FOR THE NEXT COMMUNITY.**

If an exhibition does not reach you one day prior to your opening date please telephone the Co-ordinator at 427-2031 in Edmonton.

SHIPPING

All centres are required to ship the exhibition PREPAID to the next exhibiting centre. In most cases this cost should range from \$15.00 to \$50.00. The correct shipping address, typed on a pre-pasted sticker, will be sent to you in an information kit you will receive two weeks prior to receiving the exhibition. (See "Information Kit").

RECEIVING THE CRATES

The description of each exhibition includes the approximate weight of each crate. When heavy crates are expected, arrangements for handling these should be made by the exhibiting centre.

SHIPPING THE CRATES

Please make all shipping arrangements three days prior to pick-up. When telephoning your shipping agent be sure to describe the

crates as containing works of art to ensure careful handling. If the crates are heavy and you have no one to assist the driver, notify your shipping agent that it is a two-man pick-up to avoid any unnecessary delays. Fill in the Shipping Report (found in the Information Kit) and return it immediately to the Co-ordinator. PLEASE DO NOT INSURE THE EXHIBITION IN TRANSIT.

INFORMATION KIT

An Information Kit will be sent to you two weeks prior to your receiving the exhibition. It will contain:

- 1) Condition Report/Arrival and Checklist — to be completed and returned to the Co-ordinator when the exhibition arrives.
- 2) Condition Report/Departure and Checklist — to be completed and returned upon departure.
- 3) Shipping Report — to be completed and returned upon departure.
- 4) Publicity, Attendance and Evaluation Report — to be completed and returned upon departure.

5) Sign-In Sheet — for use by the public to record attendance and receive their comments — to be returned with the above report (#4).

6) Pamphlets — containing interpretive information relating to the exhibition.

7) Posters — for advertising purposes.

8) Invitations/Announcements — for the opening event.

9) Press release and Photographs — for advertising purposes.

10) Pre-pasted stickers with the shipping address of the next exhibiting centre.

All reports should be mailed directly to:

Susan A. Fridman
Co-ordinator, THIS END UP
3rd Floor, Beaver House
10158 - 103 Street
Edmonton, Alberta
T5J 0X6
Telephone: (403) 427-2031

All exhibitions are accompanied by interpretive material as outlined above (see #6). A limited supply of printed material will be supplied to each exhibiting centre which may distribute it at its discretion. Also, please be sure to display the posters advertising the exhibition while the show is on display.

PUBLICITY

Exhibitors are asked to credit The Alberta 75th Anniversary Commission, Alberta Culture, Visual Arts and all designated lenders, organizers and their sponsors in all public announcements, acknowledgements, press releases, radio and television. A press release and two photographs are included in the Information Kit as outlined above. Exhibitors are also asked to send copies of all publications and press clippings to the Co-ordinator. Please be sure to make your community aware that an exhibition is on display. You will need their support and interest to make the exhibition a success.

SALE OF WORK

Some of the works included in the program are for sale. Enquiries regarding their purchase should be directed to the Co-ordinator, who will in turn direct them to the artist or lending gallery.

THIS END UP receives no commission for sales. Works purchased from an exhibition will be forwarded to the purchaser at the end of the circulation period.

HANDLING WORKS OF ART

Plexiglas

All the artwork is framed with PLEXIGLAS. Although plexiglas does not break, it scratches very easily. Therefore:

- 1) Never tape plexiglas.
- 2) Never use glass cleaners (if necessary clean with a special plexiglas cleaner, such as "Rez-n-Kleen", and a soft cloth).
- 3) Never wipe the surface with paper towels (if necessary use a damp, soft cloth such as cheese cloth.)

- 4) Never clean the work while it is in an upright position. Lay the work flat.

Please take precautions to keep the work free from scratches or other marks, including fingerprints.

Instructions for Packing and Unpacking

Exhibitions should travel directly from inside the delivery truck to inside the exhibiting site. Crates must be protected from adverse weather conditions at all times. At least two persons are required to handle the crates, which may weigh over 150 lbs.

Upon arrival, the crates containing works of art should be left UNOPENED for 24 hours in the exhibiting area. This will allow for slow changes in temperature and humidity. If possible the works should be unpacked, stored and repacked in the exhibiting area.

Please report any damage to works or crates or any missing items **immediately** to the Co-ordinator.

Unpacking

- 1) Check the condition of the crates and report any damage immediately.
- 2) When unpacking return any packing materials to the same crate. Check each item against the checklist in your Information Kit and report any missing items immediately.
- 3) Numbers on the backs of the works should correspond with numbers on the crates. If not, please note on Condition Report/Arrival.
- 4) Grasp each work firmly by the edges with two hands as you lift it out. Do not lift by the top of the frame only. Works should be packed face to face and back to back. If not done so please note this on the Condition Report/Arrival.
- 5) Check works for any damage. Note any damage on the Condition Report/Arrival. Never exhibit a damaged work. Leave it packed in its crate and notify the Co-ordinator. Await for Program personnel to arrive to inspect the work.
- 6) Carry works one at a time. Stack works against the wall face to face and back to back. If possible place a mat on the floor to prevent slipping, and separate the works with the

corrugated cardboard found in the crate to prevent scratching the plexiglas.

7) Complete the Condition Report/Arrival and return it immediately to the Co-ordinator.

8) If the plexiglas needs wiping or cleaning check the special instructions regarding plexiglas.

Repacking

1) Check for any damage which may have occurred during the display of the exhibition. Note any damage on Condition Report/Departure.

2) Check items against the crate list and the checklist received in the Information Kit to insure that none are missing. Notify the Co-ordinator immediately if works are discovered missing.

3) Do not remove hanging wires, hinges or screw eyes from the frames.

4) Repack exhibits in the order indicated on the crate list, back to back, face to face. Never send a badly damaged work to the next exhibiting centre. Make sure that all packing material has been properly returned to the crate.

5) Check again to make sure that nothing has been left out.

6) Remove the old address label and attach the new address label, found in the Information Kit, to the crate.

7) Store the exhibition crates indoors in a safe place (preferably in the exhibiting room) to await departure to the next destination.

Hanging Instructions

The success of your exhibition can often depend on the presentation of the artwork. To help organize the arrangement of the pieces, lay the artwork on the floor in front of the wall on which they will hang and try to arrange them there, balancing colour, shape, size and spacing. The EYE and personal judgement are still key elements when placing one artwork next to another; with a little care and consideration, the exhibition itself can be a work of art.

Suggestions

- 1) Two community volunteers will be needed for one to two hours to set up and dismantle the exhibition.
- 2) All that is generally needed to install the exhibition are 10 lb. picture hangers and a hammer.
- 3) All artwork should be hung at eye level. (Hang the artwork at all times. For the sake of safety do not prop them against tables and chairs.)
- 4) Do not hang the artwork in direct sunlight or above heating ducts.
- 5) Art should be displayed on as neutral a background as possible. Please do not exhibit them against busy patterned backgrounds which will detract from the works themselves. Plain white, even black, and light shades of other colours are best for backgrounds.
- 6) Leave as much space as possible between the works to allow for proper viewing. As a rule, if a work is 24" wide, leave at least 24" between it and the next work.

7) Do not cram works into corners or between windows. Again, the work of art suffers from something that distracts. Lighting can play an important part in exhibiting works of art. Too direct or too harsh a light will either leave a glare on the work or kill the intensity of the colour and tone. Not enough light, of course, will make the work shadowy and too dark to see properly. Indirect lighting is best, but when it is not available, rely on your own judgement, taking into consideration windows, time of day, sun and path of shadows. (See "Four Major Requirements — Lighting").

**WE WISH YOU EVERY SUCCESS
WITH YOUR EXHIBITION.**

Please fill out and return to:

Susan A. Fridman
Co-ordinator, THIS END UP
3rd Floor, Beaver House
10158 - 103 Street
Edmonton, Alberta
T5J 0X6

Organization Requesting Exhibition: _____

Mailing Address: _____

Name of Exhibiting Centre: _____

Shipping Address: _____

Contact Person: _____ Telephone: _____

Mailing Address: _____

Exhibition Requested (1st choice): _____

Preferred Dates: _____

Alternate Dates: _____

Exhibition Requested (2nd choice): _____

Preferred Dates: _____

Alternate Dates: _____

Exhibition Requested (3rd choice): _____

Preferred Dates: _____

Alternate Dates: _____

Is this exhibition planned to coincide with a special event?

If yes, the name of the special event _____

Exhibition Descriptions

Please note that there has been a change in the program since the brochure advertising THIS END UP was prepared. The exhibition "Contemporary Photographs" from the Banff Centre has unfortunately been cancelled.

Also please be aware that the information listed under the headings of "Contents", "Space Requirements" and "Crates" is subject to slight variation. However, what is listed does give a clear indication of what to expect when booking the exhibition. Should there be any changes, the exact information will be forwarded to you in the Information Kit two weeks before you are to receive the exhibition. This will ensure that all the forms can be properly filled out.

ILLINGWORTH KERR:

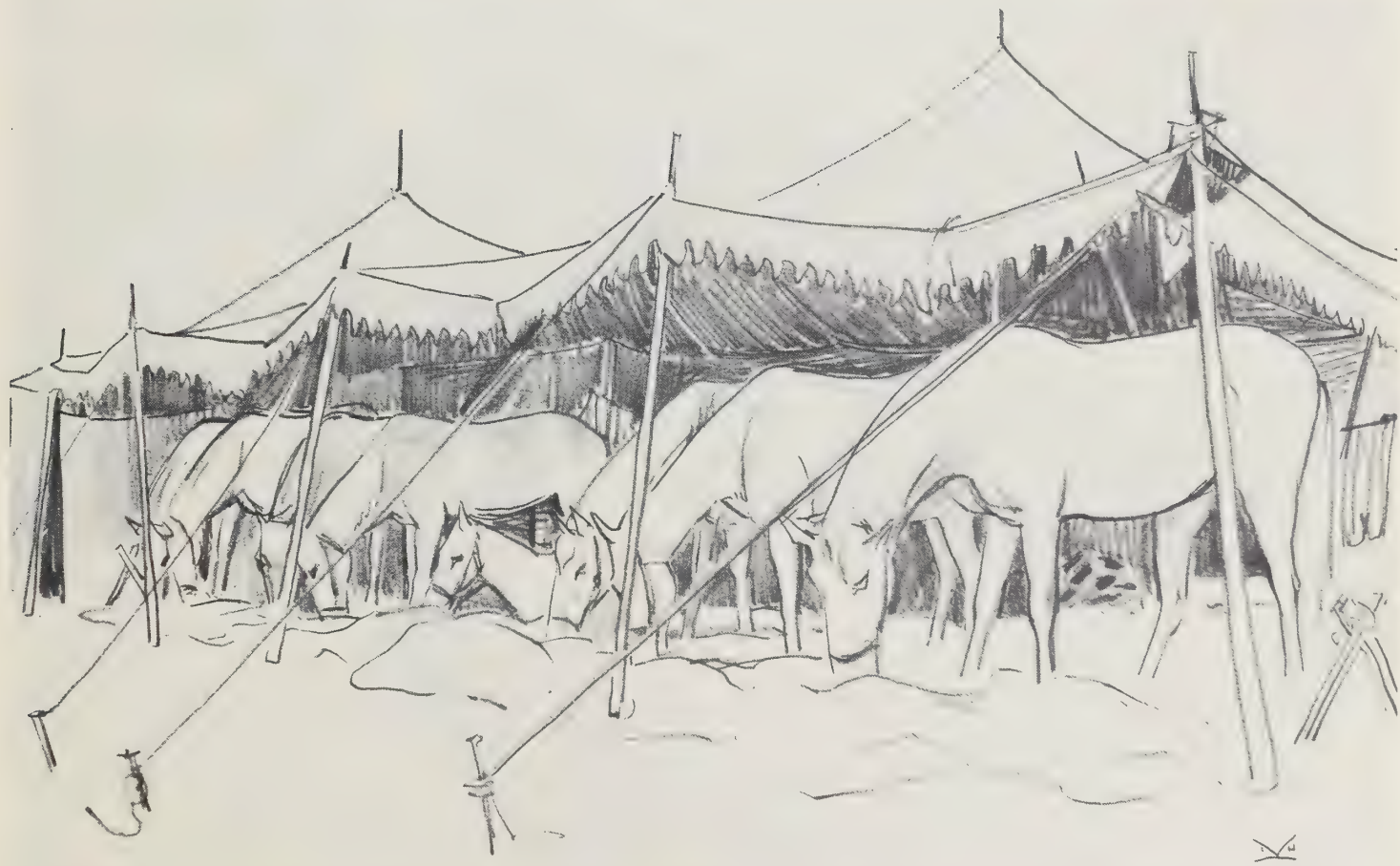
At the Circus

Illingworth Kerr, born and educated in Lumsden, Saskatchewan, is one of Canada's most distinguished painters of prairie landscape and animal life. He came to Alberta in 1947 to become Head of the Art School at the Provincial Institute of Technology and Art in Calgary (now known as the Alberta College of Art), a position he held until 1967. Dr. Kerr still lives and paints in Calgary.

The Alberta Art Foundation is pleased to present this excellent selection of 20 drawings chosen from Dr. Kerr's own generous donation of work to the Foundation. These drawings and sketches of circus scenes, horses, camels and elephants were often simply exercises in intensive observation.

Contents	20 works, one information panel.
Space requirements	approximately 69 running feet (21 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	periodic patrols by a staff member. Secure night locks.

Illingworth Kerr
"White Circus Horses No. 1"
Drawing: pencil on paper
1952



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HUMAN ASPECTS

The Alberta Art Foundation was formed by an act of Legislature in September 1972 to support and encourage Alberta artists by acquiring and displaying Alberta art. "Human Aspects" is an exciting selection of graphic prints which points to the versatility and scope of this collection.

This exhibition presents a fascinating look at the artist and his interpretation of the human figure while also examining the media of printmaking and a variety of approaches to technique. The selection of work ranges widely from the more traditional portrait by W.J. Phillips and J.A. Smith to a more contemporary use of the human figure to represent the human condition.

Contents	15 works, one information panel.
Space requirements	approximately 62 running feet (19 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	periodic patrols by a staff member. Secure night locks.

Toti Lewis
"Bath at Linthroe"
Print/Intaglio
1975



FOUR SEASONS

The ruggedness and beauty of the Canadian Prairies have traditionally evoked a strong, artistic response. Alberta, in particular, has maintained a long tradition in landscape painting. The Alberta Art Foundation, reflecting these traditions, holds an extensive collection of landscape art from which the exhibition "Four Seasons" was selected.

The selection of work in this exhibition examines the artist's response to the Alberta environment. A variety of media, including drawing, printmaking and painting, is presented to reflect the variety of artistic responses as the artists portray the changing seasons. "Four Seasons" presents a fascinating look at our province by both traditional and contemporary artists.

Contents	20 works, one information panel.
Space requirements	approximately 81 running feet (25 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	periodic patrols by a staff member. Secure night locks.

Annette Nieukerk
"Prairie Series II #4"
Print/Silkscreen
1975



A.C. LEIGHTON:

Alberta Impressions

Known primarily as a watercolourist, A.C. Leighton, R.B.A., A.R.C.A. has been internationally recognized for his magnificent representations of the Rocky Mountains. His works have been exhibited in London, Paris, New York and throughout Canada.

Born in Hastings, England in 1901, he settled in Calgary as the Art Director of the Institute of Technology and Art (now the Alberta College of Art) in 1929. He was the founder of the Alberta Society of Artists and began the first summer school for art students near Banff, which has now become established as the Banff Centre. A.C. Leighton died in 1965.

The Peter Whyte Foundation has generously offered for circulation a selection of this artist's fine watercolours and drawings.

Contents	16 works.
Space requirements	approximately 50 running feet (15 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	in constant view of an attendant or staff member while display is open to the public. Secure night locks. DO NOT hang in direct sunlight.

A. C. Leighton
"Bow Lake and Crowfoot Glacier"
Watercolour



A. C. Leighton

PETER AND CATHARINE WHYTE: Oil Sketches of the 30's

Peter Whyte was born in Banff in 1905. Catharine was born in Concord, Massachusetts in 1906. They both studied at the School of the Museum of Fine Arts in Boston where they met and married in 1930. They returned to Banff to settle in a log home constructed by the Bow River. Here they established their studio and settled down to a life of painting the area's magnificent scenery.

This selection of sketches represents their work during their first years together in Banff. Peter died in 1966 and Catharine in 1979. Together they left a legacy in the form of the Peter Whyte Foundation which houses the artistic and historical records of the region and which has prepared this display of their work for exhibition.

Contents
Space
requirements

Crates

Dates available
for circulation

Security

24 works.
approximately 70
running feet (21.3
running meters).
one crate weighing
approximately 200 lbs.
(90 kg.).
September 1980 to
March 1981.
periodic patrols by a staff
member. Secure night
locks.

*Peter Whyte
"Job Stevens"
Oil on Canvas*

*Catharine Robb Whyte
"Near Mt. Assiniboine"
Oil Sketch*



CHARLIE BEIL: A Western Sculptor

Charlie Beil was born in Germany in 1894 and in later years worked his way to Banff where he settled in the 1930's. His interest in the arts was encouraged by his good friend, the famous cowboy artist Charlie Russell, whom he met during his years in Great Falls, Montana.

In Banff, his memories as a blacksmith's son led him to an interest in bronze casting. Unassisted, he built a foundry in Banff, and through trial and error mastered the art of casting clay into bronze. For 20 years the Calgary Exhibition and Stampede Board commissioned Beil's bronze sculptures to be used as trophies in its rodeo.

This exhibition, prepared by the Devonian Group of Charitable Foundations, Mrs. C.A. Beil and family and the Peter Whyte Foundation, offers a fascinating look at the artist, his work and the process of bronze casting. An excellent exhibition for schools and libraries.

Contents	four showcases and eight pedestals.
Space requirements	approximately 30 running feet (10 running meters). An electrical receptacle is needed to plug in the units for lighting purposes.
Crates	four showcases each weighing approximately 175 lbs. (79 kg.). Eight pedestals each weighing approximately 70 lbs. (32 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	secure night locks.

Charlie Beil
"Goat"
Sculpture / Bronze

Charlie Beil
"Steer rider"
Sculpture / Bronze



PAT ASKREN: A Portfolio

"Creatures" is the theme of this charming and imaginative collection of hand-coloured etchings by Patricia A. Askren. Her fine lines and flat colours conjure up a host of whimsical characters and situations to delight in. This portfolio of 11 works, produced in the spring of 1978, hovers in a world of fantasy that is shared by imaginative minds of all ages.

Ms. Askren is a printmaker, illustrator and fabric constructionist currently working as the Fibre Arts Co-ordinator at the Banff Centre. The Peter Whyte Foundation is pleased to present this exhibition of her work.

Contents	11 works covered in plastic and set in a wooden frame.
Space requirements	can be placed on a table-top and flipped through like a book.
Crates	one small crate weighing approximately 50 lbs. (23 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	secure night locks.

Patricia A. Askren
"There are creatures who live . . ."
Hand-Coloured Etching
1978

There are creatures who live on the ground and catch falling leaves. Some of them spend all of their lives in the pursuit of leaves; eat them, make shoes of them, sleep under beds of the leaves and carry baskets of the things around. Occasionally there is a special cat to search for and go after until you've got it.



IMPRINTS

Shell Canada began collecting works of art in early 1976. Exclusively Canadian in nature, the purpose of their collection was principally to enhance the working environment of the Shell Canada employees. Now an important and extensive collection, the corporation maintains a permanent gallery in the Shell Centre in Calgary and often lends the works to public galleries and in many instances allows parts of their collection to tour.

This exhibition is a selection of prints, watercolours and drawings from Shell's vast collection of contemporary Alberta art. It presents a wide variety of form, style and content and offers a fascinating insight into the state of Alberta art today. Fifteen contemporary Alberta artists are exhibited in this selection.

Contents	17 works, one information panel.
Space requirements	approximately 80 running feet (24 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	October 1980 to March 1981.
Security	periodic patrols by a staff member. Secure night locks.

Alexandra Haeseker
"Ring Two"
Watercolour



FIBRE INTERPRETATIONS

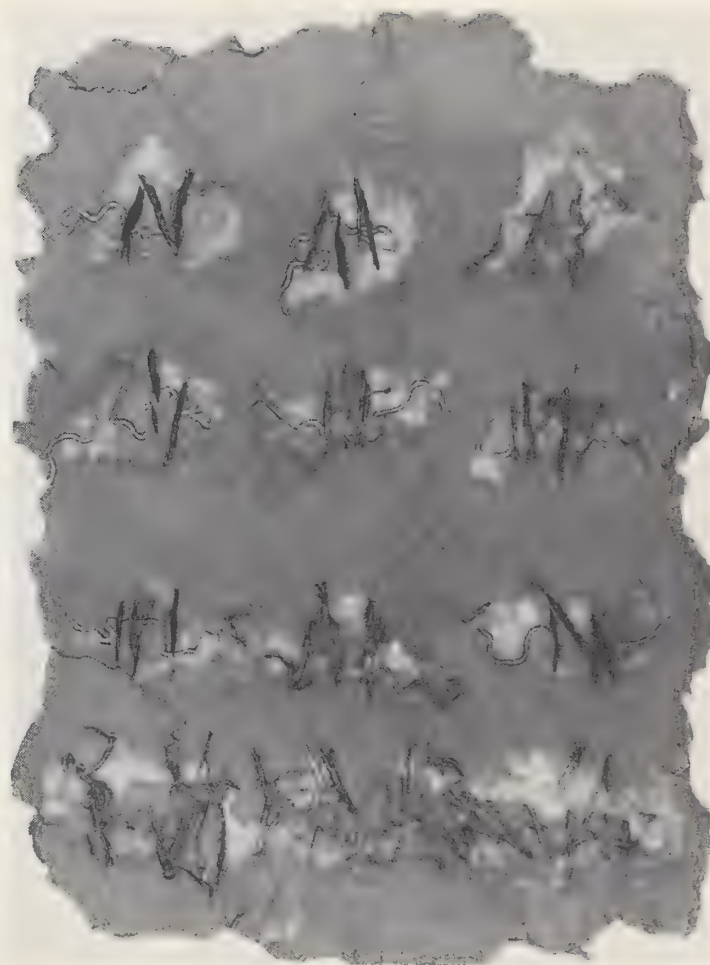
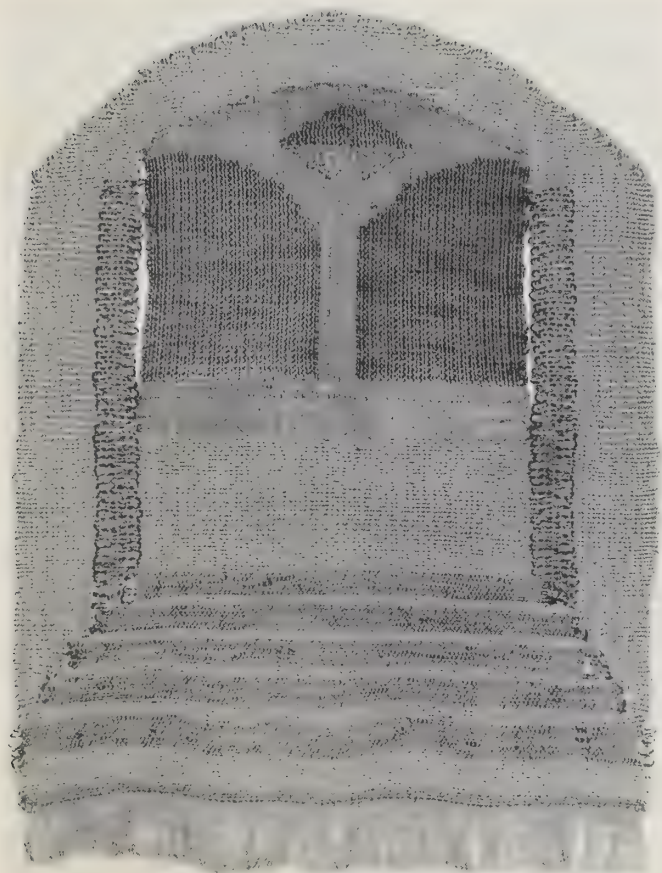
Fibre has a long and rich tradition which is continually changing and evolving in response to culture, technological advancement and basic human needs. These changes are most dramatically evident in art and the use of the fibre medium.

Today, the loom is just one of the methods that artists use in working with fibre. "Fibre Interpretations" is an exhibition which examines new methods of making fibre art, such as handmade paper constructions, crocheting and the use of materials like twigs, rope and other found objects. This exhibition of work by the students who attended the Fibre Studio Programs at the Banff Centre, School of Fine Arts and the Alberta College of Art in 1979-80 is an example of the exploration and use of fibre materials that have excited today's artist.

Contents	16 works.
Space requirements	approximately 75 running feet (23 running meters).
Crates	two crates each weighing approximately 150 lbs. (68 kg.).
Dates available	September 1980 to March 1981.
Security	secure night locks.

Quincy Anderson
"Old City"
Woven

Peggy Newton
"Over One More Time"
Handmade paper



BEGINNINGS...

Commemorating the International Year of the Child, 1979, the Child Education Division of Alberta Culture, Visual Arts designed this exhibition to encourage adult participation and understanding of children's art.

The artwork was selected to represent the developmental levels from 22 months to 13 years. The selection presents art in terms of subject and techniques natural to children, as well as work representing examples of children's natural sense of design.

Thirty-two pieces were selected for this exhibition, which has been divided into two displays to accommodate the smaller centres. Exhibitors are invited to book the entire exhibit of 32 works and four information panels or either exhibition A or B with 16 works and four information panels each.

Contents

exhibitions A and B: 32 works, four information panels.

Space requirements

approximately 136 running feet (41.5 running meters) for the entire exhibit or 68 running feet (21 running meters) for either exhibition A or B.

Crates

four crates; two each weighing approximately 175 lbs. (79 kg.), and two each weighing 125 lbs. (57 kg.) (two crates for each of exhibitions A and B).

Dates available for circulation

July 1980 to March 1981.

Security

secure night locks.

*Artist Unknown
Untitled
Tempera Paint*



H.G. GLYDE:

1936 - 1945

Henry George Glyde was born in Luton, England in 1906. At the request of A.C. Leighton he came to Canada in 1935 to teach at the Provincial Institute of Technology and Art (now the Alberta College of Art), where he remained as Head of the Art Department until 1946. For many years he was also Head of the Painting Division at the Banff Centre, and in 1943 he was commissioned with A.Y. Jackson, by the National Gallery of Canada, to make drawings and sketches of the Alaska Highway. In 1946 he moved to Edmonton, where he began the Art Department at the University of Alberta and remained Head of that department until his retirement in 1966. He is currently living and painting in British Columbia.

This exciting collection of watercolour paintings and sketches are delightfully fresh, as they quickly capture the essence of the Alberta landscape. The exhibition is very much a chronicle of Alberta as it was between 1936 and 1945. Lethbridge, Grande Prairie,

Vegreville, the Alaska Highway, Whitehorse, Banff and Canmore are all recorded during this period. Edmonton, before the big building boom, when the Hotel Macdonald still dominated the skyline, is also featured.

Contents	31 works matted in 20 frames, one information panel.
Space requirement	approximately 75 running feet (23 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	in constant view of an attendant while display is open to the public. Secure night locks. DO NOT hang in direct sunlight.

H. G. Glyde

(a) Edmonton, 1943

(b) Edmonton, 1945

Watercolour on Paper

Drawing/Conté on paper



NOT JUST ANOTHER PRINT EXHIBITION

As part of the Alberta 75th Anniversary celebrations, Alberta Culture, Visual Arts has organized this exhibition of prints and editioned works by Alberta artists.

"Not Just Another Print Exhibition" was designed by curator Don Mabie to present a state of the art print exhibition to an audience not fully acquainted with the art form of printmaking. Within an exhibition of approximately 25 works, the widest diversity of media, technique, style and content will be displayed.

Informative interpretive material explaining the various print techniques and containing statements by the artists as to why they chose the media of printmaking and the specific technique they used, will accompany the exhibition.

Contents
Space
requirements

approximately 25 works.
approximately 80
running feet (24 running
meters).

Crates

two or three crates each
weighing approximately
175 lbs. (79 kg.).

Dates available
for circulation

September 1980 to
March 1981.

Security

periodic patrols by a staff
member. Secure night
locks.

Jim Brodie
"Alberta Postcard #2"
Silkscreen
1978

Patrick Hurst
"Vanity"
Lithograph



A.C.A.C.A.: Current Works

The Alberta Community Art Clubs Association was organized in 1968 in the city of Red Deer. The numerous art clubs within the A.C.A.C.A. are divided into three zones, the Southern, Central and Northern Zones, and this year the art clubs in each zone presented a showing of their work.

The exhibition "A.C.A.C.A.: Current Works" represents a selection of artwork from each zone show and was organized to further support the excellent job this Association is doing to promote the arts in the province. Are there budding artists in your community? Discover what the painting enthusiasts of our province are learning and experiencing as members of the A.C.A.C.A.

Contents	18 works.
Space requirements	approximately 75 running feet (23 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	secure night locks.

*Mollie Hern
"Floral"
Watercolour*



GET LOST IN ART AND ENJOY IT

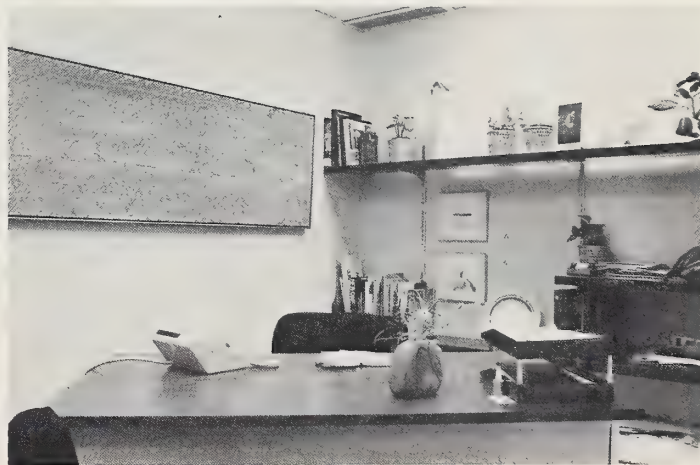
The myth that art belongs in an art gallery has been gradually weakened by the dramatic increase in the number of commercial art galleries selling a wide variety of artwork to the general public. Yet the buying and selling of art often perplexes many of us who feel uncomfortable buying something we do not fully understand.

"Get Lost In Art and Enjoy It" presents an informative look at the commercial art galleries, the role they play in the art market-place, and how they can help us to further understand the art world and encourage us to actively participate in it. This exhibition presents an exciting selection of artwork from the Canadian Art Galleries in Calgary, Chapman Galleries in Red Deer, and from the Downstairs Gallery, Hett Gallery and Lefebvre Galleries in Edmonton.

Find out more about the art market-place. This exhibition invites you to get lost in this exciting aspect of the art world and enjoy it!

Contents	20 works, two information panels.
Space requirements	approximately 75 running feet (23 running meters).
Crates	two crates each weighing approximately 175 lbs. (79 kg.).
Dates available for circulation	September 1980 to March 1981.
Security	periodic patrols by a staff member. Secure night locks.

Get Lost In Art and Enjoy It
In the Gallery
At Home
In the Office



LANDSCAPE WITHIN LANDSCAPE

This exhibition of intriguing photographs, taken by Lauren Dale of Edmonton, challenges the viewer to explore the visual world in new ways.

These photographs of southeastern Alberta, in both black-and-white and colour, give an exciting and unusual look at a land which we too often take for granted. They also introduce important elements of design as the images pick out details of rich colour, shape and texture.

This exhibition was prepared by Gamus Curators and sponsored by Aquitaine Company of Canada Ltd., Home Oil Company Limited and Alberta Culture.

Contents

19 photographs mounted on eight panels.
Instructions for assembly supplied.

Space
requirements
Crates

minimum 144 square feet (13 square meters)
one crate weighing approximately 185 lbs. (84 kg.).

Dates available
for circulation
Security

September 1980 to March 1981.
secure night locks.

Lauren Dale
"Dinosaur Park"—Detail
Photography



GLIMPSE OF THE PRESENT

"Glimpse of the Present" is an exhibition of contemporary Alberta painting. It presents an evocative collection of 18 works by nine artists which were selected to exhibit the strength and individuality of the artists working in our province.

In this exhibition an amazing range of expression and visual statement is found. Included are works of abstract, figurative, landscape and realist art which attest to the diversity of painting produced and the level of creativity found within Alberta today.

Because of the size and special requirements of this exhibition, it has been prebooked into several public galleries within the province. It will open Wednesday, August 27th at the Visual Arts Beaver House Gallery in Edmonton and will tour until March 1981.

Contents	20 works.
Space requirements	approximately 180 running feet (55 running meters).
Crates	four crates each weighing approximately 175 lbs. (79 kg.).
Security	gallery facilities required.

Ron Kanashiro
"Wave"
Mixed Media

